



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ART NOTES.

CHICAGO.

At a recent meeting of the Central Art Association the subject of the Artists' Festival was discussed and a committee appointed to see what might be done toward a second affair. It is proposed to have the second Festival in some building more suitable to a crowd—possibly the Auditorium—where all may enjoy the spectacular effect rather than in the Institute where the procession alone took up almost the entire space. Another change is in the direction of unification and it is likely that only one period, the Renaissance, will be represented.



A Studio Tea was given was given by the artists of the Auditorium Building, on Monday, December 13. Mesdames Frazee, Perrault, Clark, Rankin, and Misses Iglehart, Armstrong, Holmes, Tyler, Heuerman, Bradley, Van Hise and Yeomen were hostesses.



Another of the gatherings in honor of Mr. Chase was the little supper of twenty at the Union League Club on Wednesday, the 15th.



The decorations in the new Fullerton lecture hall have been entrusted to Mr. Louis J. Millet. The preliminary drawings are just being started and the real work will commence as soon as the plaster is dry, in about four weeks.



Mr. J. T. McCutcheon, *Record* cartoonist, has just started on a sea trip around the world, to be gone about six months. Most of his time will be spent in India, China and Japan. The trip is undertaken mostly for pleasure, but a little correspondence and some sketches will be sent back, a portion to BRUSH AND PENCIL.



Word from William Wendt informs us that he is very busy on the Pacific coast getting together something for the Chicago Artists' Exhibit in February.



The first prize in the cover design contest for the catalog of the Butler Paper Company was awarded to Mr. R. Lon Huehne, Chicago. The second and third prizes went to Herman C. Lammers of Chicago and S. Bierach of Brooklyn, respectively.

The publishers of the *House Beautiful* offer three prizes for the three best designs for a cottage, submitted on or before April 1, 1898. For particulars see fourth page of advertisements in this issue of BRUSH AND PENCIL.



An Exhibition of Nineteenth Century Bookbindings, shown by the Caxton Club, at the Art Institute between December 16th and 30th is one of significance. The bindings exhibited show that simplicity and elegance and the artistic qualities of modern bookbinding are in evidence in the binding of fine books in our times. Many well known binders are represented—Cuzin and Cobden-Sanderson among others.



In the course of the last month the building of an additional school room for the Art Institute has been in progress and now is practically completed. Room 60 is to be divided—one-half the space to be for lockers and the other half for school room. The adjoining new building, occupying some 5,090 square feet, more than all the skylighted space of the school, will be divided into four rooms, three in the south end to be given to the nude life classes. The arrangement of the new rooms is well-ordered in the provision of a good manner of ventilation and the position apart from the other rooms, so that the classes will not be liable to interruption. The kindness of Messrs. Bryan Lathrop, Charles W. Fullerton, Albert A. Munger, J. J. Glesner, W. T. Baker, S. E. Baird and A. A. Sprague has enabled the Institute to provide the fund for building.



The east room of the south galleries of the Art Institute, was unexpectedly vacated on December 15th, by the Caxton Club's exhibition of bookbindings, and given over to an exhibition of the W. M. Chase Shinnecock Summer School. The exhibition is a most pleasing one in every particular and is sure to greatly benefit the local work. Aside from a very strong similarity which seems to characterize the exhibition, the most striking things about the paintings are their extremely sketchy appearance and a commonness of subject. Next—and one wishes that our own school might profit by the good example—one notes that the canvases are for the most part large and bold—a strong contrast to the generally timid work shown in our Art League exhibition. However, the collection is suggestive of maturity and long experience.

The influence of Mr. Chase upon the life students of the Institute, during the short period in which they have been under his instruction, is already both significant and of good effect. His coming, as of Mr. Duvenech last year, has been a great help, in that the instruction has opened up many things of value to be remembered and faults not to be overlooked. It is well that the students study his work exhibited at the Institute, not that they may attain to a style identical, which no student or artist should have in mind if he would conserve his own identity, but that they may by seeing things as he sees them appreciate the more his criticisms. They may even deviate from this point of view, as many of them will, after he has gone, but while they are under his instruction it is but right that they should appreciate its values truly; and so, too, should a student endeavor to understand a severe criticism rather than be injured by it.



At O'Brien's gallery is to be seen an exhibition of Tiffany favrile glass that is of very great interest and deserving of mention, that those of the students and others who have not seen it may do so. The exhibit is comprised of vases, bowls, lamps, candlesticks, pilgrim bottles, amphoræ and parting cups and other objects of glass. They are beautiful in form and of exquisite color and design. The favrile glass has an iridescence and metallic lustre, as in the Pompeiian glass, but in the instance of the Tiffany glass the graduation of colour and iridescence is made to follow the lines of beautiful design and exquisite carving.



At Abbot's were exhibited last month some sketches by Miss Martha S. Baker of the Institute. There were a Venetian head in water color and three sketches from the model in the same medium and as many tiny oils that were very interesting. Several miniatures, among them one of Mr. Vanderpoel and his daughter, exhibited by her are deserving of special notice as having won the prize at the Arche Club exhibition.



The monthly exhibition of students' work at the Art Academy was opened December 6. The prizes for October and November were awarded to Edward Brandt and Antonin Sterba—, respectively.



The prizes of the Art Students' League Exhibition, were awarded as follows: James H. Dole Purchase Prize; Miss Lucie Hartrath's "The Nursery in June;" BRUSH AND PENCIL Purchase Prize; Myrtle McLane's "In the Orchard." Art Student's League Prizes: For oils, Pauline Palmer; for water-color, M. M. Jamieson Jr.; for black and white, L. Beulah Mitchell; Belle Silveira.